"Please, Sir, I want some more." *Oliver Twist.*

# PROGRAMME

OF THE

# CHARLES DICKENS BAZAAR

IN AID OF THE

FUND FOR THE RESTORATION

OF

## St. Peter's Church, Saffron Hill,

AT THE

## HOLBORN TOWN HALL,

ON

## Wednesday, Thursday, & Friday,

June 27th, 28th, & 29th, 1888.

To be Opened by HER ROYAL HIGHNESS

## Princess Henry of Battenberg

(Princess Beatrice).

# CHARLES DICKENS

# PROGRAMME

# BAZAAR.

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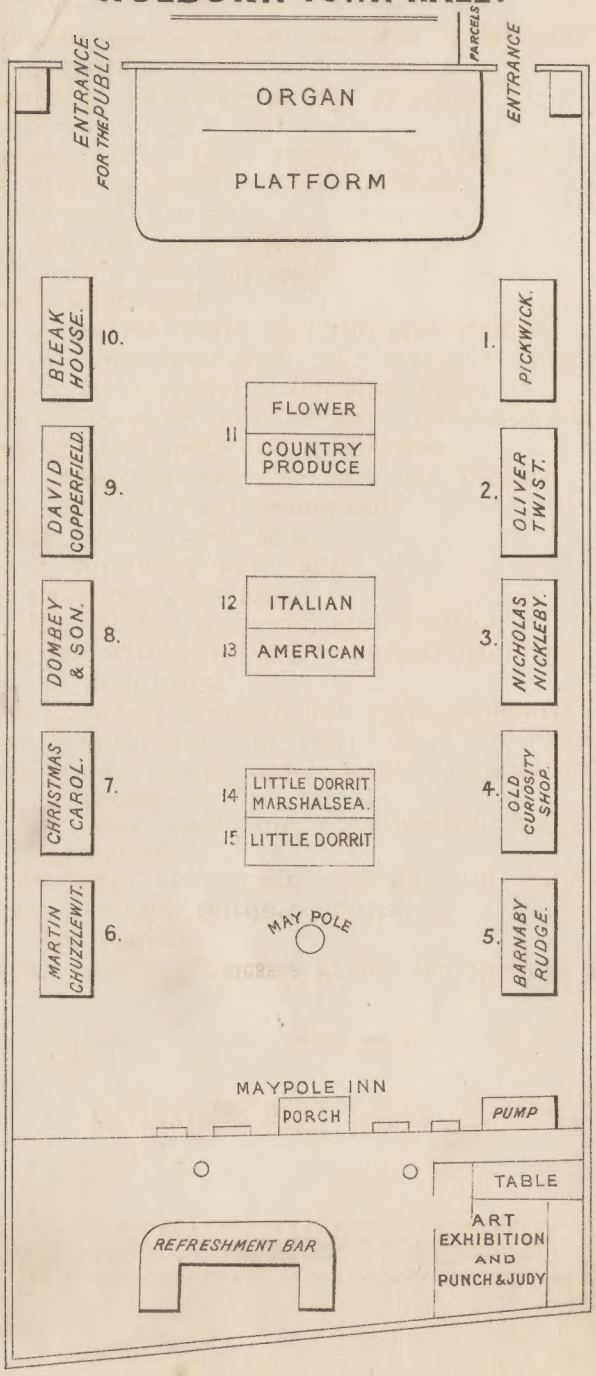
# PLAN
OF THE
# "CHARLES DICKENS" BAZAAR
# HOLBORN TOWN HALL.



# Patrons and Patronesses.

Their Royal Highnesses Prince and Princess Henry of Battenberg.
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The Right Hon. the Lord Mayor and the Lady Mayoress.
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MISS BATEMAN.
MR. R. SCOTTER.
MISS ALDER, Hon. Secretary.

# Days and Hours of Opening.

**Wednesday, June 27th,**

DOORS OPEN AT 12.30 P.M.

OPENING CEREMONY AT 1 P.M.

**Thursday & Friday, June 28th & 29th,**

DOORS OPEN AT 3 P.M.

**THE BAZAAR WILL CLOSE EACH EVENING AT 10 p.m.**

# Prices of Admission.

**Wednesday, June 27th,**

TO THE OPENING CEREMONY, 2/6; CHILDREN, 1/6.
AFTER 5 P.M., 1/-

**Thursday, June 28th,** 1/-; AFTER 5 P.M., 6D.

**Friday, June 29th,** 6D.

CHILDREN, HALF-PRICE AFTER OPENING.

**SEASON TICKETS—Untransferable.**

*Being a Pass for the 3 days in and out of the Bazaar for the same individual.*

TO INCLUDE THE OPENING CEREMONY, 3/-

AFTER 5 P.M. THE FIRST DAY, 2/-

CHILDREN, HALF-PRICE.

# PROGRAMME

OF THE

# OPENING CEREMONY.

**A Guard of Honour** of the 19th Middlesex or Bloomsbury Rifle Volunteer Corps will take up position and line the entrance to the staircase to the Bazaar at 12.30 p.m.

**Their Royal Highnesses Prince and Princess Henry of Battenberg** and suite will arrive at the Town Hall at 1 o'clock.

**The Reception Committee**, consisting of Colonel Duncan, C.B., M.P.; L. H. Isaacs, Esq., M.P.; Captain Penton, M.P.; Lieut.-Col. Alt, Colonel Smith Richards, Rev. E. Canney, Rector, and F. Ullmer, Esq., and Alfred Burton, Esq., Churchwardens of St. Peter's, Saffron Hill, will receive their Royal Highnesses at the entrance to the Town Hall, and conduct them to the Bazaar.

**The Band of the Central Rangers** stationed in the gallery of the Bazaar will play the National Anthem as their Royal Highnesses enter.

When their Royal Highnesses have ascended the daïs, the first and last verses of the National Anthem, with organ accompaniment, will be sung.

**Colonel Duncan, C.B., M.P.**, will then, as Member of Parliament for Holborn, welcome their Royal Highnesses to the borough.

**The Rev. E. Canney** will make a brief statement concerning St. Peter's, Saffron Hill, the objects of the Bazaar, and its "Charles Dickens" character.

**The Right Hon. the Lord Mayor** will propose, and the Rev. H. S. Blunt (Rector of St. Andrew's, Holborn, and Rural Dean) will second, a vote of thanks to their Royal Highnesses.

**The Princess will declare the Bazaar open.**

**Miss Grace Emilie Canney**, in the character of Little Nell, will present her Royal Highness with a basket of flowers.

**The Reception Committee** will then conduct their Royal Highnesses through the Bazaar.

## Thursday, June 28th,—The Second Day,

At 3 o'clock, the Bazaar will be opened by

## HENRY FIELDING DICKENS, Esq.

(RECORDER FOR DEAL),

**A SON OF CHARLES DICKENS.**

Charles Reiche

1870.

# Introduction.

SINCE the famous author of "Oliver Twist" made Saffron Hill the scene of the principal incidents in little Oliver's history, Charles Dickens and Saffron Hill have been associated in the public mind. Mention of Saffron Hill has recalled "Oliver Twist," and "Oliver Twist" its gifted writer, Charles Dickens. This is sufficient reason for naming a Bazaar in aid of St. Peter's Church, Saffron Hill, "A Charles Dickens Bazaar," and for deriving its form and character from that inexhaustible source of humour, pathos, and vivid description—the works of Charles Dickens. But, in addition, it may be mentioned that Charles Dickens lived in the immediate neighbourhood of St. Peter's, Saffron Hill—in Furnival's Inn—when he startled the reading public of the entire Kingdom by the publication, first, of the immortal "Pickwick," and then of "Oliver Twist." In calling the Bazaar a "Charles Dickens" Bazaar, and in giving it a character that shall remind all who visit it of the marvellous and high-purposed creations of that author, it is hoped that a larger public will be interested and attracted to it than otherwise would be, and consequently that greater success will attend it. But while this is contemplated and desired, the honour and fame of the great author have not been unthought of. It is hoped that the "Charles Dickens" Bazaar will help, in however slight a degree, to keep his memory green in the minds and hearts of those who appreciate him, and that it may help to kindle admiration, and a desire to become better acquainted with him, in those who know little of his wholesome and inimitable writings.

The purpose of the Bazaar is to raise sufficient money to pay off a debt of about £400, remaining after the Restoration of the interior of St. Peter's Church, Saffron Hill, and to meet the expense of urgent repairs to the exterior of the Church, which are estimated to cost £400; the amount required, therefore, is £800. Considering the gracious kindness of Their Royal Highnesses Prince and Princess Henry of Battenberg in opening and patronizing the Bazaar, together with its Charles Dickens character, it may reasonably be expected to realize the greater portion of this sum.

# THE STALLS.

## FIVE STALLS ON EACH SIDE OF THE HALL.

| Stalls. | Stall-holders. |
|---|---|
| **PICKWICK** ... ... ... | Mrs. DUNCAN. |
| Stall Front—**THE WHITE HART INN.** | |
| **OLIVER TWIST** ... ... | Mrs. CANNEY. |
| Stall Front—**OLD SAFFRON HILL.** | |
| **NICHOLAS NICKLEBY** ... | The MISSES COPE. |
| Stall Front—**CRUMMLES' ESTABLISHMENT.** | |
| **OLD CURIOSITY SHOP** ... | Miss BATEMAN and Miss TEBBY. |
| Stall Front—**OLD CURIOSITY SHOP.** | |
| **BARNABY RUDGE** ... ... | Mrs. and Miss ULLMER. |
| Stall Front—**THE LOCKSMITH'S SHOP.** | |
| **MARTIN CHUZZLEWIT** ... | Mrs. GALER and Mrs. MASON. |
| Stall Front—**THE BLUE DRAGON.** | |
| **CHRISTMAS CAROL** ... | Mrs. and Miss WOLFENDEN and Miss CROAGER. (*St. Peter's Choir Stall.*) |
| Stall Front—**MARLEY'S CHAMBERS.** | |
| **DOMBEY and SON** ... ... | Mrs. SCROGGIE and Miss SIMMONDS. |
| Stall Front—**SOL GILL'S INSTRUMENT SHOP.** | |
| **DAVID COPPERFIELD** ... | Mrs. MCINTYRE and Miss O'BRIEN. |
| Stall Front—**PEGGOTTY'S BOATHOUSE.** | |
| **BLEAK HOUSE** ... ... | Miss FOWLER and Miss GOOLD. |
| Stall Front—**BLEAK HOUSE.** | |

## DOWN THE CENTRE.

### Flower and Country Produce Stall.

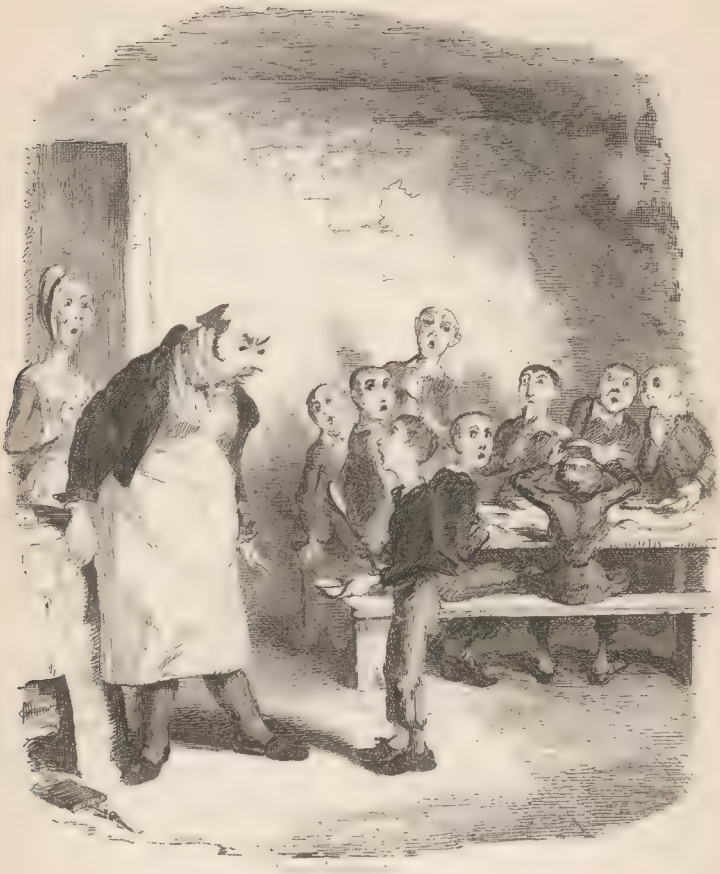
**BLUNDERSTONE ROOKERY, DAVID COPPERFIELD'S BIRTHPLACE**

| | | |
|---|---|---|
| **LITTLE DORRIT** ... ... | Mrs. J. F. GATES and others. (*St. Peter's Sunday School Stall.*) Stall Front—**THE MARSHALSEA.** | Miss GREAVES and others. (*St. Peter's Young Women's Bible Class Stall*) Stall Front—**Mrs. CHIVERY'S SHOP.** |
| AN AMERICAN STALL ... | Mrs. DENNISON and others. | |
| Stall Front—**LOG HUT IN EDEN.** | | |
| AN ITALIAN STALL ... | Signora LAMBERTI. | |
| Stall Front—**PALAZZO PESCHIERE.** | | |
| The Refreshment Stall. | Supplied by the Wheaten Bread Co. under special arrangement. | Miss MORSE & Mrs. ALDER. |
| Stall Front—**THE MAYPOLE INN, with the Maypole in front.** | | |

# PICKWICK.

## THE "WHITE HART" INN.

"IN the Borough * * there still remain some half-dozen old inns. * * * * It was in the yard of one of these inns—of no less celebrated a one than the 'White Hart'—that a man was busily employed in brushing the dirt off a pair of boots. * * * He was habited in a coarse-striped waistcoat, with black calico sleeves, and blue glass buttons; drab breeches and leggings. A bright red handkerchief was wound in a very loose and unstudied style round his neck, and an old white hat was carelessly thrown on one side of his head. * * * * The yard presented none of that bustle and activity which are the usual characteristics of a large coach-inn. Three or four lumbering waggons, each with a pile of goods beneath its ample canopy, about the height of the second-floor window of an ordinary house, were stowed away beneath a lofty roof which extended over one end of the yard; and another, which was probably to commence its journey that morning, was drawn out into the open space. A double tier of bed-room galleries, with old clumsy balustrades, ran round two sides of the straggling area, and a double row of bells to correspond, sheltered from the weather by a little sloping roof, hung over the door leading to the bar and coffee-room. Two or three gigs and chaise-carts were wheeled up under different little sheds and pent-houses, and the occasional heavy tread of a cart-horse or rattling of a chain at the further end of the yard announced to anybody who cared about the matter that the stable lay in that direction. When we add that a few boys in smock-frocks were lying asleep on heavy packages, woolpacks, and other articles that were scattered about on heaps of straw, we have described as fully as need be the general appearance of the yard of the White Hart Inn, High Street, Borough."



I have asking you . . .

# OLIVER TWIST.

## OLD SAFFRON HILL.

"THE evening arrived; the boys took their places; the master, in his cook's uniform, stationed himself at the copper; the pauper assistants arranged themselves behind him. The gruel was served out, and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other and winked at Oliver, while his next neighbour nudged him. Child as he was, he was desperate with hunger and reckless with misery. He rose from the table and, advancing to the master, basin and spoon in hand, said, somewhat alarmed at his own temerity, 'Please, sir, I want some more.' The master was a fat, healthy man, but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper; the assistants were paralysed with wonder, the boys with fear. 'What!' said the master at length, in a faint voice. 'Please, sir,' replied Oliver, 'I want some more.'"

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"Thence into Little Saffron Hill, and so on to Saffron Hill the Great, along which the 'Dodger' scudded at a rapid pace, directing Oliver to follow close at his heels. * * A dirtier or more wretched place he (Oliver) had never seen. The street was very narrow and muddy, and the air was impregnated with filthy odours. There were a good many small shops, but the only stock-in-trade appeared to be the heaps of children, who, even at that time of night, were crawling in and out of the doors or screaming from the inside. The sole places that seemed to prosper, amid the general blight of the place, were the public houses; and in them the lowest orders of Irish were wrangling with might and main. Covered ways and yards, which here and there diverged from the main street, disclosed little knots of houses, where drunken men and women were positively wallowing in filth."

NDON
70
LE'S

*The internal economy of Dotheboys Hall*

# NICHOLAS NICKLEBY.

## Crummles' Establishment.

"MRS. SQUEERS stood at one of the desks, presiding over an immense basin of brimstone and treacle, of which delicious compound she administered a large instalment to each boy in succession, using for the purpose a common wooden spoon, which might have been originally manufactured for some gigantic top, and which widened every young gentleman's mouth considerably, they being all obliged, under heavy corporal penalties, to take in the whole of the bowl at a gasp. * * * * 'Now,' said Squeers, giving the desk a great rap with his cane, which made half the little boys nearly jump out of their boots, 'is that physicking over?' 'Just over,' said Mrs. Squeers, choking the last boy in her hurry, and tapping the crown of his head with the wooden spoon to restore him. 'Here, you Smike; take away now. Look sharp!' Smike shuffled out with the basin, and Mrs. Squeers having called up a little boy with a curly head, and wiped her hands upon it, hurried out after him."

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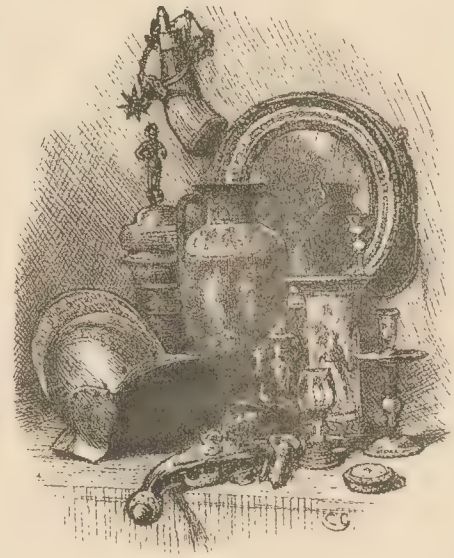
"'Now, listen to me, Smike,' said Nicholas, as they trudged with stout hearts onwards; 'we are bound for Portsmouth.' * * * * * * * * * * * * They passed a great many bills, pasted against the walls and displayed in windows, wherein the names of Mr. Vincent Crummles, Mrs. Vincent Crummles, Master Crummles, Master P. Crummles, and Miss Crummles, were printed in very large letters, and everything else in very small ones, and, turning at length into an entry, in which was a strong smell of orange-peel and lamp-oil, with an under-current of sawdust, groped their way through a dark passage, and, descending a step or two, threaded a little maze of canvas screens and paint pots, and emerged upon the stage of the Portsmouth Theatre."

# The Old Curiosity Shop.

"He was a little old man, with long grey hair, whose face and figure, as he held the light above his head, and looked before him as he approached, I could plainly see. Though much altered by age, I fancied I could recognise in his spare and slender form something of that delicate mould which I had noticed in the child. Their bright blue eyes were certainly alike, but his face was so deeply furrowed, and so very full of care, that here all resemblance ceased. The place * * was one of those receptacles for old and curious things which seem to crouch in odd corners of this town, and to hide their musty treasures from the public eye in jealousy and distrust. There were suits of mail, standing like ghosts in armour, here and there; fantastic carvings, brought from monkish cloisters; rusty weapons of various kinds; distorted figures in china, and wood, and iron, and ivory; tapestry and strange furniture, that might have been designed in dreams. The haggard aspect of the little old man was wonderfully suited to the place; he might have groped among old churches, and tombs, and deserted houses, and gathered all the spoils with his own hands. There was nothing in the whole collection but was not in keeping with himself; nothing that looked older or more worn than he."

"As he turned the key in the lock, he surveyed me with some astonishment, which was not diminished when he looked from me to my companion. The door being opened, the child addressed him as her grandfather. * * * * 'Why, bless thee, child,' said the old man, patting her on the head, 'how could'st thou miss thy way—what if I had lost thee, Nell?' 'I would have found my way back to *you*, grandfather,' said the child boldly; 'never fear.'"



BARNABY AND HIS MOTHER.

# Barnaby Rudge.

## THE LOCKSMITH'S SHOP.

"THE shop * * was, with reference to the first floor, where shops usually are; and there all resemblance between it and any other shop stopped short and ceased. People who went in and out didn't go up a flight of steps to it, or walk easily in upon a level with the street, but dived down three steep stairs, as into a cellar. Its floor was paved with stone and brick, as that of any cellar might be, and in lieu of window, framed and glazed, it had a great black wooden flap or shutter, nearly breast high from the ground, which turned back in the day-time, admitting as much cold air as light, and very often more. Behind this shop was a wainscoted parlour."

### Barnaby and His Mother (*Vide Plate*).

"BARNABY sprang lightly in without assistance, and putting his arms about her neck, kissed her a hundred times. 'We have been a-field, mother—leaping ditches, scrambling through hedges, running down steep banks, up and away, and hurrying on.' * * * * * 'How pale you are to-night!' said Barnaby, leaning on his stick. 'We have been cruel, Grip, and made her anxious!' Anxious in good truth and sick at heart! The listener held the door of his hiding-place open with his hand, and closely watched. * * * Grip—alive to everything his master was unconscious of—had his head out of the basket, and in return was watching him intently with his glistening eye. 'He flaps his wings,' said Barnaby, turning almost quickly enough to catch the retreating form and closing door, 'as if there were strangers here; but Grip is wiser than to fancy that. Jump, then!' Accepting this invitation with a dignity peculiar to himself, the bird hopped up on his master's shoulder, from that to his extended hand, and so to the ground."

Polly put the Kettle on
we'll all have tea!

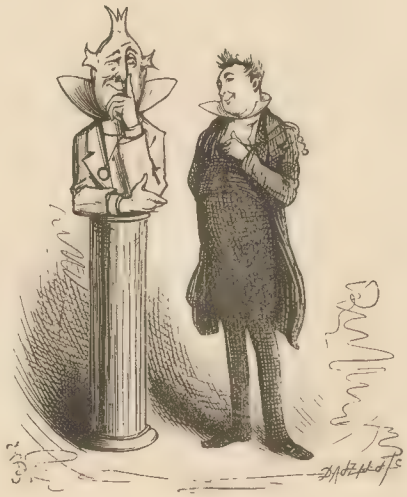
# MARTIN CHUZZLEWIT.

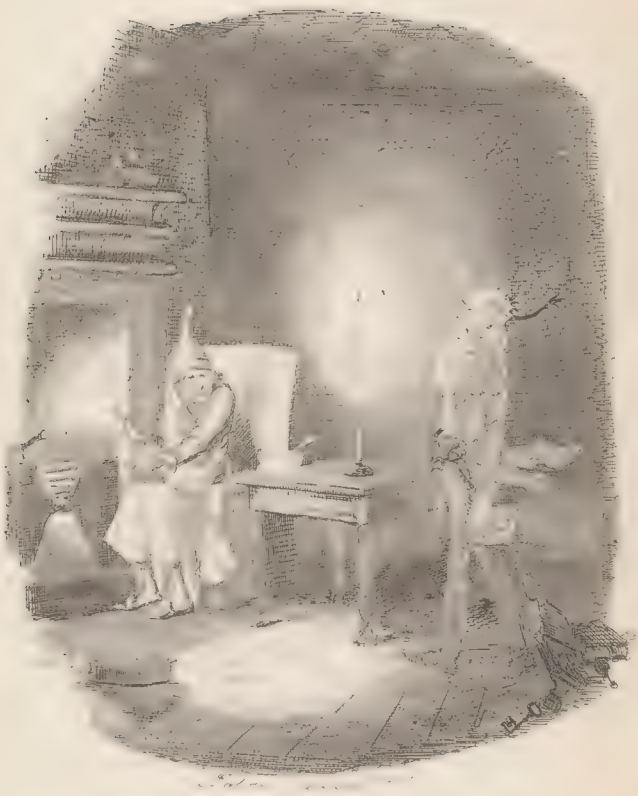
## THE BLUE DRAGON.

MENTION has been already made more than once of a certain Dragon who swung and creaked complainingly before the village ale-house door. A faded and an ancient dragon he was; and many a wintry storm of rain, snow, sleet, and hail, had changed his colour from a gaudy blue to a faint lack-lustre shade of grey. But there he hung; rearing in a state of monstrous imbecility on his hind legs; waxing with every month that passed so much more dim and shapeless, that as you gazed at him on one side of the sign-board, it seemed as if he must be gradually melting through it, and coming out upon the other. He was a courteous and considerate dragon, too; or had been in his distincter days; for in the midst of his rampant feebleness, he kept one of his fore paws near his nose, as though he would say, 'Don't mind me—it's only my fun,' while he held out the other in polite and hospitable entreaty."

### Mrs. Gamp Propoges a Toast (*Vide Plate*).

"When the meal came to a termination (which it was pretty long in doing), and Mrs. Gamp having cleared away, produced the teapot from the top shelf, simultaneously with a couple of wine-glasses, they were quite amiable. 'Betsey,' said Mrs. Gamp, filling her own glass, and passing the teapot, 'I will now propoge a toast. My frequent pardner, Betsey Prig!' 'Which, altering the name to Sairey Gamp, I drink,' said Mrs. Prig, 'with love and tenderness.' From this moment symptoms of inflammation began to work in the nose of each lady; and perhaps, notwithstanding all appearances to the contrary, in the temper also."





*Marley's Ghost*

# CHRISTMAS CAROL.

## MARLEY'S CHAMBERS.

"He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at 'hide-and-seek' with other houses, and have forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge. * * Now, it is a fact that there was nothing at all particular about the knocker on the door, except that it was very large."

### Marley's Ghost (*Vide Plate*).

"It came on through the heavy door, and passed into the room before his eyes. Upon its coming in, the dying flame leaped up as though it cried, 'I know him! Marley's Ghost!' and fell again."

"The same face—the very same Marley. * * * The chain he drew was clasped about his middle. It was long and wound about him like a tail, and it was made (for Scrooge observed it closely) of cash boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. His body was transparent, so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind."

"Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now."

# DOMBEY AND SON.

## SOL GILL'S INSTRUMENT SHOP.

"THERE might be seen * * * little timber midshipmen in obsolete naval uniforms, eternally employed outside the shopdoors of nautical instrument makers in taking observations of the hackney coaches. Sole master and proprietor of one of these effigies—of that which might be called, familiarly, the woodenest—of that which thrust itself out above the pavement, right leg foremost, and had the shoe buckles and flapped waistcoat the least reconcilable to human reason, * * * sole master and proprietor of that midshipman, and proud of him, too, an elderly gentleman in a Welsh wig had paid house-rent, taxes, and dues, for more years than many a full-grown midshipman of flesh and blood has numbered in his life. * * * * The stock-in-trade of this old gentleman comprised chronometers, barometers, telescopes, compasses, charts, maps, sextants, quadrants, and specimens of every kind of instrument used in the working of a ship's course, or the keeping of a ship's reckoning, or the prosecuting of a ship's discoveries; * * the shop itself * * * seemed almost to become a snug, sea-going, ship-shape concern, wanting only good sea-room, in the event of an unexpected launch, to work its way securely to any desert island in the world."

### Captain Cuttle Consoles his Friend. (*Vide Plate.*)

"'AND what do you mean to do with Wal'r?' said the Captain. 'There, there! Sit ye down, Gills, sit ye down, and let me think o' this. If I warn't a man on a small annuity, that was large enough till to-day, I hadn't need to think of it. But you only lay your head well to the wind,' said the Captain, again administering that unanswerable piece of consolation, 'and you're all right!'"

"Old Sol thanked him from his heart, and went and laid it against the back parlour fire-place instead."

# David Copperfield.

## PEGGOTTY'S BOATHOUSE.

THERE was a black barge, or some other kind of superannuated boat, not far off, high and dry on the ground, with an iron funnel sticking out of it for a chimney, and smoking very cosily; but nothing else in the way of a habitation that was visible to *me*. * * * * If it had been Aladdin's palace, roc's egg and all, I suppose I could not have been more charmed with the romantic idea of living in it. There was a delightful door cut in the side, and it was roofed in, and there were little windows in it; but the wonderful charm of it was, that it was a real boat which had no doubt been upon the water hundreds of times, and which had never been intended to be lived in, on dry land. * * * * It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray, with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. * * * * On the walls there were some common coloured pictures. * * * There were some books in the beams of the ceiling, the use of which I did not divine then; and some lockers and boxes and conveniences of that sort, which served for seats."

### Somebody Turns Up *(Vide Plate.)*

"It was Mr. Micawber! It was Mr. Micawber, with his eye-glass, and his walking-stick, and his shirt-collar, and his genteel air, and the condescending roll in his voice, all complete! * * * * 'I have discovered my friend Copperfield,' said Mr. Micawber genteelly, and without addressing himself particularly to any one, 'not in solitude, but partaking of a social meal in company with a widow lady, and one who is apparently her offspring—in short,' said Mr. Micawber, * * * 'her son. I shall esteem it an honour to be presented.'"

# BLEAK HOUSE.

"IT was one of those delightfully irregular houses, where you go up and down steps out of one room into another, and where you come upon more rooms when you think you have seen all there are, and where there is a bountiful provision of little halls and passages, and where you find still older cottage rooms in unexpected places, with lattice windows and green growth pressing through them. * * * * * The furniture, old-fashioned rather than old, like the house, was as pleasantly irregular. * * * * * Such, with its illuminated windows, softened here and there by shadows of curtains, shining out upon the starlight night; with its light, and warmth, and comfort; with its hospitable jingle, at a distance, of preparations for dinner; with the face of its generous master brightening everything we saw; and just wind enough without to sound a low accompaniment to everything we heard; were our first impressions of Bleak House."

## Tom-all-Alone's *(Vide Plate)*.

"Jo lives—that is to say Jo has not yet died—in a ruinous place, known to the like of him by the name of 'Tom-all-alone's.' It is a black, dilapidated street, avoided by all decent people; where the crazy houses were seized upon, when their decay was far advanced, by some bold vagrants, who, after establishing their own possession, took to letting them out in lodgings. * * * * Twice lately there has been a crash and a cloud of dust, like the springing of a mine, in Tom-all-alone's, and each time a house has fallen. * * * * This desirable property is in Chancery, of course."

KROKER
BOTTLE WAREHOUSE
LAW
BOOKS

# Flower & Country Produce Stall.

## BLUNDERSTONE ROOKERY.

"I FOLLOWED the young woman, and we soon came to a very neat little cottage with cheerful bow windows; in front of it a small square gravelled court or garden full of flowers, carefully tended and smelling deliciously. * * * I was on the point of slinking off * * * when there came out of the house a lady with a handkerchief tied over her cap, and a pair of gardening gloves on her hands, wearing a gardening pocket like a tollman's apron, and carrying a large knife. I knew her immediately to be Miss Betsey, for she came stalking out of the house exactly as my poor mother had so often described her stalking up our garden at Blunderstone Rookery. 'Go away!' said Miss Betsey, shaking her head and making a distant chop in the air with her knife; 'go along, no boys here.'

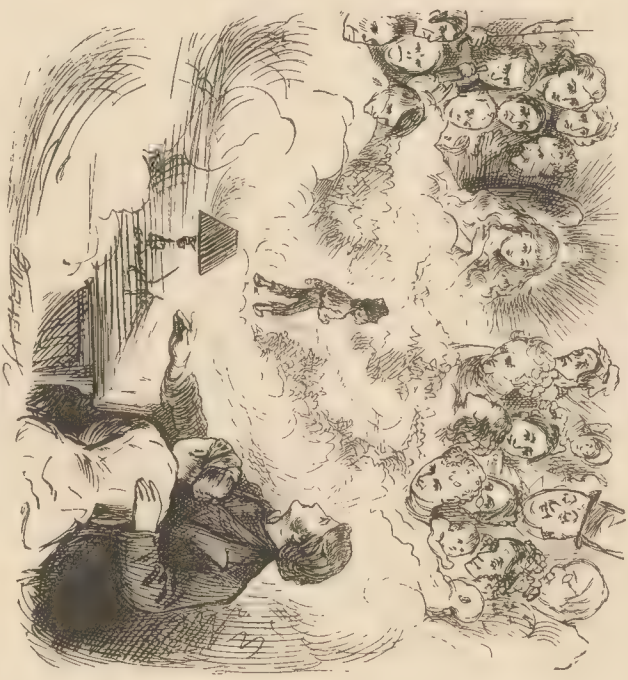
"I watched her with my heart at my lips, as she marched to a corner of her garden, and stooped to dig up some little root there. Then, without a scrap of courage, but with a great deal of desperation, I went softly in and stood beside her, touching her with my finger. 'If you please, ma'am,' I began. She started and looked up. 'If you please, aunt.'

"'Eh!' exclaimed Miss Betsey, in a tone of amazement I have never heard approached.

"'If you please, aunt, I am your nephew.'

"'Oh Lord!' said my aunt. And sat flat down on the garden path.

"'I am David Copperfield, of Blunderstone, in Suffolk, where you came on the night when I was born, and saw my dear mamma.'"



# LITTLE DORRIT.

## THE MARSHALSEA.

"THIRTY years ago there stood, a few doors short of the church of Saint George, in the Borough of Southwark, on the left-hand side of the way going southward, the Marshalsea Prison. * * * * It was an oblong pile of barrack building, partitioned into squalid houses standing back to back, so that there were no back rooms; environed by a narrow paved yard, hemmed in by high walls duly spiked at top. Itself a close and confined prison for debtors, it contained within it a much closer and more confined jail for smugglers. Offenders against the revenue laws, and defaulters to excise or customs, who had incurred fines which they were unable to pay, were supposed to be incarcerated behind an iron-plated door, closing up a second prison, consisting of a strong cell or two, and a blind alley some yard and a half wide, which formed the mysterious termination of the very limited skittle-ground in which the Marshalsea debtors bowled down their troubles."

### Little Mother (*Vide Plate*).

"THEY were come into the High Street, where the prison stood, when a voice cried, 'Little mother, little mother.' Dorrit stopping and looking back, an excited figure of a strange kind bounced against them (still crying 'Little mother'), fell down, and scattered the contents of a large basket filled with potatoes in the mud."

# LITTLE DORRIT.

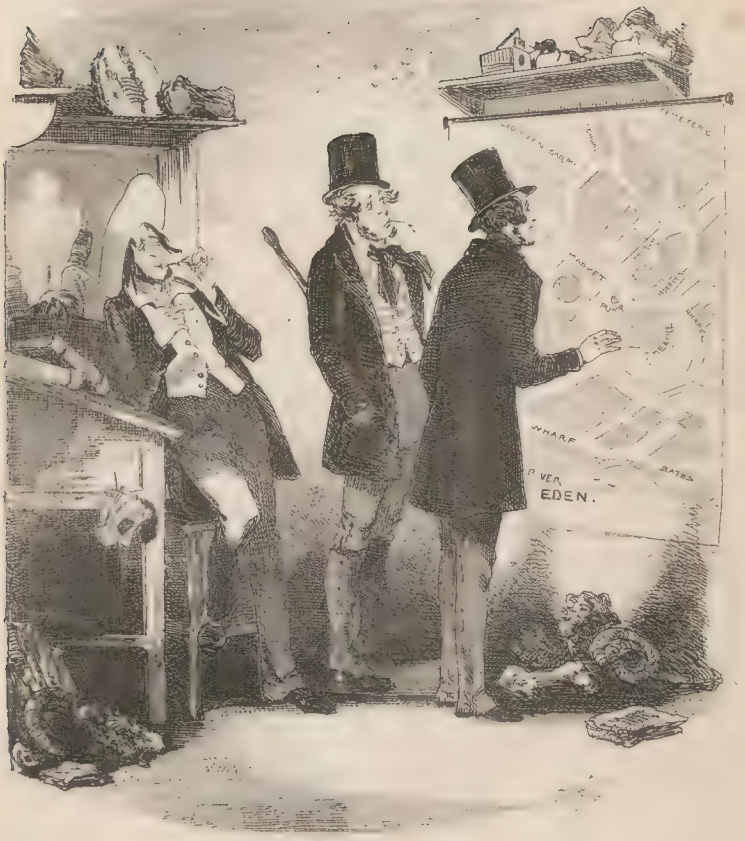
## MRS. CHIVERY'S SHOP.

"THE tobacco business round the corner of Horsemonger Lane was carried on in a rural establishment one story high, which had the benefit of the air from the yards of Horsemonger Lane Jail, and the advantage of a retired walk under the wall of that pleasant establishment. The business was of too modest a character to support a life-size Highlander, but it maintained a little one on a bracket on the door-post, who looked like a fallen cherub that had found it necessary to take to a kilt."

### The Story of the Princess (*Vide Plate*).

"HER great staring child timidly embraced her; and having smoothed her hair, and bathed her forehead and eyes with cold water (offices in which her awkward hands became skilful), hugged her again, exulted in her brighter looks, and stationed her in her chair by the window. Over against this chair, Maggy, with apoplectic exertions that were not at all required, dragged the box which was her seat on story-telling occasions, sat down upon it, hugged her own knees, and said, with a voracious appetite for stories, and with widely opened eyes:

"'Now little Mother, let's have a good 'un.' 'What shall it be about, Maggy?' 'Oh, let's have a Princess,' said Maggy, 'and let her be a reg'lar one. Beyond all belief, you know!' Little Dorrit considered for a moment; and with a sad smile upon her face, which was flushed by the sunset, began:"




*The thriving City of Eden a [illegible]*

# AMERICAN STALL.

CHARLES DICKENS' two visits to the United States, his great popularity there, and his most amusing portrayals —in Martin Chuzzlewit—of the humorous side of American life, form together such an important factor in his life and work, that a Charles Dickens Bazaar would be wanting in completeness if it had not an American stall.

## LOG HUT IN EDEN.

"'HEYDAY!' cried Martin, as his eye rested on a great plan which occupied one whole side of the office. * * * 'Heyday! What's that?'

"'That's Eden,' said Scadder. * * *

"'Why, I had no idea it was a city.'

"'Hadn't you! Oh, it's a city.' * * *

"'Dear me! It's really a most important place!' cried Martin, turning round.

"'Oh! it's very important,' observed the agent."

"He (Mark Tapley) stole out gently, for his companion was sleeping now, and * * * took a rough survey of the settlement. There were not above a score of cabins in the whole; half of these appeared untenanted; all were rotten and decayed. The most tottering, abject and forlorn among them, was called, with great propriety, the Bank, and National Credit Office. It had some feeble props about it, but was settling down deep in the mud, past all recovery."

The
Bazaar is greatly
indebted to Messrs.
CHAPMAN & HALL, Limited,
the Publishers of Charles Dickens' Works,
for furnishing the Plates for this
Programme at a nominal
cost, and for other
valuable aid.

# ITALIAN STALL.

## PALAZZO PESCHIERE.

CHARLES DICKENS sought relaxation and relief from the great strain which the production of his works imposed upon him, in travel. Besides his two visits to America, he travelled much in Europe, and lived for some time in Italy and Switzerland. Abroad he thought out and wrote much of his surprisingly conceived work. Of his residence in Genoa, at the Palazzo Peschiere, his biographer says, quoting him, "Never did I stagger so upon a threshold before. I seem as if I had plucked myself out of my proper soil when I left Devonshire Terrace, and could take root no more until I return to it. * * * Did I tell you how many fountains we have here? No matter. * * *" The subject for his new Christmas story he had chosen, but he had not found a title for it, or the machinery to work it with; when at the moment of what seemed to be his greatest trouble, both reliefs came. Sitting down one morning, resolute for work, though against the grain, his hand being out, and everything inviting to idleness, such a peal of chimes arose from the city as he found to be maddening. All Genoa lay beneath him, and up from it with some sudden set of the wind, came in one fell sound the clang and clash of all its steeples * * * Only two days later * * * came a letter in which not a syllable was written, but 'We have heard the chimes at midnight, Master Shallow!'"

To Messrs. HENRY BLACKLOCK & Co., Farringdon Road, Printers of this Programme; Messrs. BRADBURY, WILKINSON, & Co.; THE GLASS DECORATION Co., 82, Hatton Garden;

and other Firms in the Parish, the Bazaar is indebted for assistance in various ways.

THE MAYPOLE.

# Refreshment Stall.

## THE MAYPOLE INN.

"THE Maypole—by which term from henceforth is meant the house and not its sign—the Maypole was an old building, with more gable-ends than a lazy man would care to count on a sunny day; huge zigzag chimneys, out of which it seemed as though even smoke could not choose but come in more than naturally fantastic shapes imparted to it in its tortuous progress; and vast stables, gloomy, ruinous and empty. The place was said to have been built in the days of King Henry the Eighth, and there was a legend * * * that Queen Elizabeth had slept there one night. * * * Whether this and many other stories of the like nature were true or not, the Maypole was really an old house, a dirty old house, perhaps as old as it claimed to be. * * * Its windows were old diamond-pane lattices, its floors were sunken and uneven, its ceilings blackened with the hand of time, and heavy with massive beams. Over the doorway was an ancient porch, quaintly and grotesquely carved. * * * With its overhanging stories, drowsy little panes of glass, and front bulging out and projecting over the pathway, the old house looked as if it were nodding in its sleep."

# REFRESHMENT STALL.

## THE MAYPOLE INN.

Miss MORSE and Mrs. ALDER.

Supplied by the Wheaten Bread Company, 2, Holborn Circus, under special arrangement.

### LIST OF PRICES.

| | | | |
|---|---|---|---|
| Cup of Coffee, Large, with Milk | 3d. | Lemon Squash, Small | 3d. |
| Cup of Tea, freshly made | 3d. | Do. Large | 4d. |
| Pot of Tea, Do. | 4d. | New Laid Egg | 2d. |
| Cocoa, Large, per Cup | 3d. | Roll and Butter | 2d. |
| Milk, Glass | 1½d. | Pastry and Cakes | 1d. & 2d. |
| Lemonade or Soda Water, per Bottle, Large | 3d. | Cold Beef, per Plate | 8d. |
| Do. Small | 1½d. | Ham (Finest York) | 8d. |
| Soda and Milk | 2d. | Tongue | 6d. & 8d. |
| Ginger Beer, stone Bottles | 2d. | Sandwich | 2d. |
| Fresh Cream | 1d. | Jam | 1d. |
| Fresh Cream and Soda Water | 3d. | Salad, fresh | 3d. |
| | | Ices | 3d. |
| | | Watercress | 1d. |
| | | Triticumina Brown Bread. | |

"SAFE BIND, SAFE FIND."

### A CLOAK ROOM AND PARCELS OFFICE

Will be found near the Entrance, where parcels and other articles may be left at a charge of One Penny each.

Parcels will be neatly packed at a charge of One Penny, and delivered in the neighbourhood at a uniform charge of Twopence each parcel; or they will be sent any distance by G. Thompson, Railway Agent, 71, Hatton Garden.

# MINOR ESTABLISHMENTS.

## The "Oliver Twist" Fine Art Exhibition.

MR. T. MOORE AND MR. J. HOFFMEISTER.

The unique collection contained in this Exhibition is likely to afford great delight to the general public, and to be appreciated by all true lovers of the fine arts. The delicate discrimination which the collectors of these treasures have displayed makes the Exhibition the most perfect of the kind.

*Admission by purchase of a Catalogue, price 2d.*

## The Village Pump.

MISS GRACE CANNEY.

This pump has a great reputation. Much youthful thirst has been quenched at it. Fourpence given to the village damsel in attendance will secure a draught of its satisfying nectar.

## Gold Fish Stand.

MASTER REGINALD CANNEY.

*At the base of the Maypole.*

In the Italian quarters of London there are dealers in gold and silver fish, green lizards, green tree frogs, water tortoises, &c., brought from the Italian lakes. From some of these vendors a supply has been obtained for the Bazaar.

## Fish Pond.

MISS ETHEL GALER.

The fish in this pond must be carefully angled for. A generous outlay on bait will not be thrown away. Fishing here will be found more profitable than in most ponds and streams, and to have the advantage of being quite unattended with danger. Each time the hook is thrown in—SIXPENCE.

## Bran Pie.

MASTER BERTRAM GALER.

This is very wholesome, and children are very fond of it. No amount of it will do them any harm. A PENNY a pick.

## Confectionery Stand.

MASTER MAURICE CANNEY.

The delicacies here set forth have mostly been given by the kind folk who minister wholesale to the taste for sugarplums, which all little people have by nature, and not a few grown-up people retain.

## Weighing Machine.

Try your Weight, 1d.

*Kindly lent by Messrs. E. Stillwell & Sons, Old Street.*

*Registrar*—MASTER DIGBY WYATT.

# ST. PETER'S, SAFFRON HILL,

# Children's Free Dinner Fund,

IN CONNECTION WITH THE

## Board School Children's Free Dinner Fund.

FOR providing sickly, underfed children attending either Board or Voluntary Schools with a nourishing dinner twice a week. For nine months of the year for four years past 80 children have had these dinners twice a week.

SEE REPORTS OF THE BOARD SCHOOL CHILDREN'S FREE DINNER FUND, TO BE OBTAINED FROM THE STALL-HOLDERS, OR FROM

Mrs. PENNINGTON, Hon. Sec.,
5, Alexandra Road,
South Hampstead.

"There is not a father by whose side these creatures pass. There is not a mother in the land. There is no one risen from the state of childhood but shall be responsible in his or her degree for this enormity. There is not a country in the world on which it would not bring a curse. There is not a religion in the earth it would not deny. There is no people in the earth it would not put to shame. Woe to the nation that shall count its monsters, such as these, by hundreds and thousands!"—*The Haunted Man.*—CHARLES DICKENS.

# The Children's Fresh Air Mission.

For sending sickly children for change of air to the Country.

THIS work was commenced at St. Peter's, Saffron Hill, in 1880. In 1882, with a view to its extension to the whole of the Holborn Union area, "The Children's Fresh Air Mission" was formed, with the Rev. E. Canney as President, and W. Hazell, Esq., as Treasurer. Nearly 8,000 children have, through its agency, been sent into the Country for change of air.

Rev. E. CANNEY, President.
WALTER HAZELL, Esq., Treasurer,
6, Kirby Street, Hatton Garden.

# Entertainments AND Programmes.

The principal Characters described in the works of Charles Dickens will be represented at the Opening of the Bazaar, and in connexion with the Stalls throughout it.

# WEDNESDAY, JUNE 27th.

## IN THE BAZAAR.

1 0 p.m. THE OPENING CEREMONY. At which the Band of the Central London Rangers, by kind permission of Lieut.-Col. Alt, will play and continue to perform until 4 p.m. See programme of music on later page.

6 0 „ RECITAL ON THE GREAT ORGAN by J. HIGGS, Esq., Organist of St. Andrew's, Holborn.

7 30 to 10 0 BAND CONCERT, under the direction of Mr. H. BAYNTON. See programme of music on a later page.

## IN THE CONCERT ROOM.

5 0 p.m. GRAND CONCERT at which MADAME TERESE LIEBE, the eminent Violinist, and several other well-known artists will give their services.

7 0 „ RECITAL from the works of Charles Dickens by the well-known Elocutionist, Mr. ALEXANDER WATSON.

7 45 „ DRAMATIC PERFORMANCE. Scene from Nicholas Nickleby, by Mr. E. NICHOLS and friends.

8 30 „ Mrs. JARLEY'S WAXWORKS. Showman, Mr. W. J. MASON.

9 15 „ ETHIOPIAN MINSTRELSY by the Nubian Minstrels. Conductor, Mr. DIMES.

FOR FURTHER PARTICULARS OF SOME OF THESE ENTERTAINMENTS SEE LATER PAGE OR SEPARATE PROGRAMMES.

# THURSDAY, JUNE 28th.

## IN THE BAZAAR.

3 0 p.m. OPENING by HENRY FIELDING DICKENS, Esq., Barrister-at-law, and Recorder for Deal, son of Charles Dickens.

5 0 „ RECITALS ON THE GREAT ORGAN by E. G. CROAGER, Esq., A.R.A.M., and R. WOLFENDEN, Esq., Organist of St. Peter's, Saffron Hill.

6 0 to 9 30 p.m. PUNCH AND JUDY PERFORMANCES every half-hour by Mr. F. T. STUDD.

7 30 to 10 0 p.m. BAND CONCERT under the direction of Mr. H. BAYNTON. See programme.

## IN THE CONCERT ROOM.

5 0 p.m. GRAND ENTERTAINMENT, consisting of Music, Songs, Recitals.

7 30 p.m. DRAMATIC RECITAL by Mr. ALEXANDER WATSON.

8 15 „ GRAND MUSICAL ENTERTAINMENT by skilled performers. See programme.

9 15 „ MYSTIC WONDERS by Mr. E. J. DALE.

FOR FURTHER PARTICULARS SEE LATER PAGE OR SEPARATE NOTICES.

# FRIDAY, JUNE 29th.

## IN THE BAZAAR.

3 0 p.m. OPENING.

5 0 „ RECITAL ON THE GREAT ORGAN by J. HIGGS, Esq., Organist of St. Andrew's, Holborn.

6 30 to 9 p.m. PUNCH AND JUDY PERFORMANCE every half-hour by Mr. F. T. STUDD.

7 30 to 10 0 p.m. BAND CONCERT under the direction of Mr. H. BAYNTON. See programme.

## IN THE CONCERT ROOM.

7 0 „ SKETCHING ENTERTAINMENT by Mr. J. WILLIAMS-BENN.

7 45 „ DRAMATIC PERFORMANCE. Scenes from "Oliver Twist," by the ONSLOW DRAMATIC COMPANY.

8 30 „ CONJURING ENTERTAINMENT, Mr. E. J. DALE.

9 15 „ Mrs. JARLEY'S WAXWORKS. Showman, Mr. W. J. MASON.

FOR FURTHER PARTICULARS SEE LATER PAGE OR SEPARATE NOTICES.

# Programme of Music

TO BE PERFORMED BY THE

**Band of the "CENTRAL LONDON RANGERS"**

AT THE

# CHARLES DICKENS BAZAAR,

On WEDNESDAY, JUNE 27th, 1888.

| | | |
|---|---|---|
| GRAND MARCH | "The Queen's" | *Riviere* |
| OVERTURE | "Cloches de Corneville" | *Planquette* |
| WALTZ | "L'ile d'Amour" | *Batifort* |
| SELECTION | "Dorothy" | *Cellier* |
| AIR DE BALLET | "Excelsior" | *Marenco* |
| PICCOLO SOLO | "Danse de Satyrs" | *Le Thiere* |
| | Soloist: Mr. J. DRURY. | |
| NATIONAL FANTASIA | "England" | *F. Godfrey* |

INTERVAL OF FIFTEEN MINUTES.

| | | |
|---|---|---|
| OVERTURE | "Zampa" | *Herold* |
| SONG | "The Better Land" | *Cowen* |
| | Soloist: Bandmaster BLAKE. | |
| SELECTION | "Patience" | *Sullivan* |
| SPANISH VALSE | "Santiago" | *Corbin* |
| INTERMEZZO | "Forget-me-Not" | *Macbeth* |
| SELECTION | "Bohemian Girl" | *Balfe* |
| ALLEGRO MILITAIRE | "Forward" | *Doppler* |

Bandmaster: Mr. FRED BLAKE,

14, ADELAIDE ROAD, N.W.

PROGRAMME TO BE PERFORMED

AT THE

## CHARLES DICKENS BAZAAR,

By the Band under the direction of Mr. H. BAYNTON,

WEDNESDAY, JUNE 27th, 7.30 to 10.

| | | |
|---|---|---|
| OVERTURE | "Bohemian Girl" | *Balfe* |
| GAVOTTE | "Empress" | *Beresford* |
| MARCH | "En Revenant de la Revue" | *Desormes* |
| ITALIAN DANCE | "Romaneska" | *Mascat* |
| CORNET SOLO | "Close to the Threshold" | *Parker* |
| | Mr. H. W. GURSON. | |

UPB

| | | |
|---|---|---|
| Selection | "Dance Ancienne" | *Delbruck* |
| Operatic Selection | "Dorothy" | *Cellier* |
| Waltz | "Elite" | *Bonheur* |
| Ballet Music | "Rosamunde" | *Schubert* |
| Overture | "Chevalier de Breton" | *Hermann* |
| Gavotte | "Heimliche Liebe" | *Resch* |
| March | "Boccacio" | *Suppe* |

## THURSDAY, June 28th, 7.30 to 10.

| | | |
|---|---|---|
| March | "Coronation" | *Meyerbeer* |
| Overture | "Figaro" | *Mozart* |
| Roundelay | "Fairy Frolics" | *Boggetti* |
| Cornet Solo | "Lost Chord" | *Sullivan* |
| | Mr. H. W. GURSON. | |
| Waltz | "La Gitana" | *Bucalossi* |
| Selection | "Viennese Danse" | *Malemberg* |
| Operatic Selection | "Faust" | *Gounod* |
| Gavotte | "Le Charme" | *Le Thiere* |
| Overture | "Diademe" | *Hermann* |
| Waltz | "Casino Tanze" | *Gungl* |
| Entr'acte | "Rosamunde" | *Schubert* |
| Schottische | "Fair Maid of Perth" | *Fruhling* |
| March | "Les Volontaires" | *Metra* |

GOD BLESS THE PRINCE OF WALES.

## FRIDAY, JUNE 29th, 7.30 to 10.

| | | |
|---|---|---|
| Overture | "Poet and Peasant" | *Suppe* |
| Waltz | "Idyllen" | *Gautier* |
| March | "Trojan" | *Parker* |
| Intermezzo | "Merry Duchess" | *Boggetti* |
| Operatic Selection | "Mikado" | *Sullivan* |
| Waltz | "Mine Alone" | *Bonheur* |
| Cornet Solo | "I Dreamed a Dream" | *Cooke* |
| | Mr. H. W. GURSON. | |
| Gavotte | "Queenie" | *Musgrave* |
| March | "Tannhauser" | *Wagner* |
| Overture | "Prometheus" | *Beethoven* |
| Merrie Dance | "Cynthia" | *Watson* |
| Waltz | "Moonlight Shadows" | *Bonheur* |

On WEDNESDAY, June 27th, at 7 p.m.,

AND

THURSDAY, June 28th, at 7.30 p.m.,

# MR. ALEXANDER WATSON,

*The well-known Elocutionist,*

Will recite some of his favourite Selections from the Works of

## CHARLES DICKENS,

IN THE CONCERT ROOM.

# Mrs. Jarley's Waxworks.

WEDNESDAY, June 27th, at 8.30 p.m.
FRIDAY, June 29th, at 9.15 p.m.

On these Evenings and at these times there will be exhibited a portion of the great JARLEY Collection of animated Waxworks, comprising several grand historical groups, such as

EDWARD III. AND THE CITIZENS OF CALAIS.
EXECUTION OF MARY, QUEEN OF SCOTS.
ELEANOR AND FAIR ROSAMOND.

The descriptive Lecture, compiled by JARLEY himself with the greatest accuracy from State papers, will be found to treat of these subjects with the gravity they deserve.

*Admission, Threepence.*

A SHORT

## DRAMATIC PERFORMANCE

BY

## Mr. E. NICHOLS and Friends,

BEING A SCENE FROM

# NICHOLAS NICKLEBY.

On WEDNESDAY, June 27th, at 7.45 p.m.

| | | | |
|---|---|---|---|
| *Mr. Squeers* . . | Mr. E. BROWN | *Smike* . . | Miss CICELY STANNARD |
| *Mr. Nickleby* . . | Mr. E. NICHOLS | *Mr. Squeers' pupils* . . | Boys from |
| *Mrs. Squeers* . . | Mrs. F. WORLEY | | St. Peter's, Saffron Hill, Choir. |

*Admission, Threepence.*

## CODLIN and SHORT.

IN THE LARGE HALL,

FOR TWO NIGHTS ONLY, THURSDAY and FRIDAY, June 28th and 29th,

Exhibition of the pathetic moral domestic Tragedy of

## Punch and Judy,

EVERY HALF-HOUR FROM 6 TILL 9.30 P.M., BY

## MR. F. T. STUDD,

*Admission on Thursday, Twopence. On Friday, One Penny.*

On WEDNESDAY, June 27th, at 9.15 p.m., and
On THURSDAY, June 28th, at 8.30 p.m.,
IN THE CONCERT ROOM.

## MR. E. J. DALE,

**The Famous Prestigiator and Humourist,**

Will give a Selection from his marvellous Entertainment, entitled

## MYSTIC WONDERS.

*Admission, Threepence.*

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## FOR ONE NIGHT ONLY!!

On WEDNESDAY, June 27th, at 9.15 p.m.,

## THE NUBIAN AMATEUR MINSTRELS

Will give their world-famed Entertainment in the Concert Room.

*Interlocutor*—MR. F. G. DIMES.

*Bones*—MR. W. PAMMANT. *Tambourine*—MR. C. A. DIMES.
,, MR. A. W. DIMES. ,, MR. F. GILES.

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|---|---|---|
| *Opening Chorus* | "Medley" | THE COMPANY. |
| *Song* | "Put your little hand in mine" | Mr. H. GUTHRIE. |
| *Comic Song* | "Out comes Polly for a kiss" | Mr. C. A. DIMES. |
| *Song* | "Down by the old turnstile" | Mr. A. AYRES. |
| *Comic Song* | "Sister Mary walked like that" | Mr. W. PAMMANT. |
| *Song* | "Little darling, dream of me" | Mr. A. STEVENSON. |

*COMIC FINALE.*

AWKWARD MILITIA.

Messrs. PAMMANT, C. A. DIMES, A. W. DIMES, F. GILES.

*Pianist* — MISS I. DIMES.

*Admission, Threepence.*

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## DRAMATIC PERFORMANCE.

On FRIDAY, June 29th, at 7.45 p.m.,

## THE ONSLOW DRAMATIC CLUB

Will perform some Selected Scenes from

# OLIVER TWIST.

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| *Sikes* | Mr. R. ALDER. | *Oliver Twist* | Mr. J. HOWELL. |
| *Fagin* | ,, HARTLEY. | *Noah Claypole* | ,, E. BRIAULT. |
| *Artful Dodger* | ,, H. COOPER. | *Mr. Brownlow* | ,, R. MANNING. |
| *Charlie Bates* | ,, A. BLOCK. | *Rose Maylie* | Miss BLOCK. |
| *Toby Crackit* | ,, W. PENN. | *A Woman* | ,, A. ELAM. |

*Admission, Threepence.*

ON FRIDAY EVENING, JUNE 29TH,

At SEVEN o'clock,

# MR. J. WILLIAMS BENN

WILL GIVE HIS POPULAR

# Sketching Entertainment

ENTITLED

# "Some Characters from Charles Dickens."

## PROGRAMME,

From which a Selection will be Given.

**The Face of Charles Dickens.**—His young days. First literary effort.

**Pickwick on the Chair.**—"What a subject for an artist."

**The Wellers.**—"Samivel's" description of his father.

**Oliver Twist.**—The courtship of Mr. Bumble illustrated and described.

**Nicholas Nickleby.**—Five minutes with the Kenwigs family. Miss Morleena Kenwigs.

**Old Curiosity Shop.**—Little Nell in the Church.

**Barnaby Rudge** and his raven "Grip."

**"Poor Jo"** and the arm of the law.

**Mrs. Gamp** in full sail.

**"Cap'n Cuttle"** and his watch.

A LANDSCAPE from "OUR MUTUAL FRIEND."

**Admission, SIXPENCE; Reserved Seats, ONE SHILLING.**

H. BLACKLOCK & Co., Printers, 75, Farringdon Raod, E.C.

All the Fittings and Stalls for this Bazaar

WERE ERECTED BY

# HENRY BEVIS,

## BAZAAR DESIGNER AND BUILDER,

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**LONDON, N.,**

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DESIGNER and MAKER of the Olde Englishe Fancie Fayre, the Alpine Village, Russian Village, Puritan Village, Baronial Castle, Japanese City, Oriental Palace, International Fair, Shakespearean Show (first used at the Royal Albert Hall, London, 1884), Military and Gipsy Encampment, Abbey Ruins, Floral, Naval, Canopy, The Red, White, and Blue Bazaar at the Agricultural Hall, Islington, May, 1886, and other Scenic Bazaars.

NEW DESIGNS EVERY SEASON.

"Please, Sir, I want some more."—
*Oliver Twist.*

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|---|---|---|---|
| 1 | CHARLES DICKENS BAZAAR | Programme of the Charles Dickens Bazaar in Aid of | 000731 |

Book Description: (title continues) at the Holborn Town Hall on Wednesday, Thursday, & Friday, June 27th, 28th, & 29th 1888. To be opened by Her Royal Highness Princess Henry of Battenberg (Princess Beatrice). 8vo, hinged at the top like a notebook. Printed by Henry Blacklock & Co. Not paginated, circa 24 pages with about a dozen tissue-guarded plates and numerous other illustrations. The plates are those originally used for the first editions of Dickens by Chapman and Hall and were borrowed from the publishers. There are several short extracts from Dickens' works. Aeg, thin printed card covers, front cover stained and both covers chipped at bottom edge. First few leaves spotted, rest of book fairly clean. A Good copy only. ***The programme was produced to help raise £800 for the restoration of St Peter's church, Saffron Hill. The Dickens theme was chosen because many of the principal incidents in Oliver Twist were set in Saffron Hill. The second day was opened by Henry Fielding Dickens, one of Charles Dickens' sons. The programme is a rare souvenir of a major Dickens exhibition.